

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY
ANDOVER, MASSACHUSETTS

*Put this over to
all our Museum Members.*

October 1, 1946

TO THE ADDISON GALLERY ASSOCIATES:

I believe that the Addison Gallery Associates will be interested to learn the details of a plan by which the Gallery hopes to improve the quality of its collection, as well as to suggest a way for the progress of painting and sculpture in America.

The plan is motivated by the observation that an artist rarely creates without purpose but that oftentimes a purpose is difficult to realize for want of an intimate association with the people for whom he paints. Inertia functions in art as in science; an action is essential to a reaction. Even more perhaps than munificence, the great personal interest bestowed on the Renaissance painter, the eighteenth century German musician or the English writer of Elizabeth's reign resulted in outstanding periods of cultural productivity and are historical examples of what I have in mind. America's most inventive artists--the architect and the industrial designer--perform at the instance of social and individual need. The contemporary painter, on the other hand, is usually expected to work for an obscure and often unsympathetic market. Imagine an actress playing her best before an empty or even hostile house.

If my analysis of the contemporary artist's situation is correct, then the Addison Gallery, possibly other museums, can contribute to his creative development more constructively than by passively adding to the collection what is in certain respects the product of floundering and indirection. Museums cannot provide the artist with a livelihood; they can help give him a needed confidence and aesthetic security. This sense of security grows largely from a private relationship between the artist and a personalized public. The plan announced herein is a method which, I hope, will establish this relationship between the artist and the Addison Gallery.

At this writing, Mr. Charles Shoeler, painter and photographer is represented in the Gallery collection only by one print. His stature in American painting merits greater consideration. Rather than follow its usual procedure of recommending for purchase an example of the artist's work selected from what is currently available, the Addison Gallery Art Committee has approved the following plan:

Mr. Shoeler has been invited to reside in Andover for a brief period. From the creative results of this term of residence, the Committee expects to select and purchase for the collection a printing stimulated by our particular environment but dictated in no way by us. The work will thus bear a direct connection to Andover, and, if the plan operates similarly for other artists, there should grow year by year a small collection possessing for the surrounding community a special interest as well as aesthetic validity.

Bartlett H. Hayes, Jr.
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAURICE FINKELSTEIN
30 BROAD STREET
NEW YORK

PHONE HANOVER 2-1777

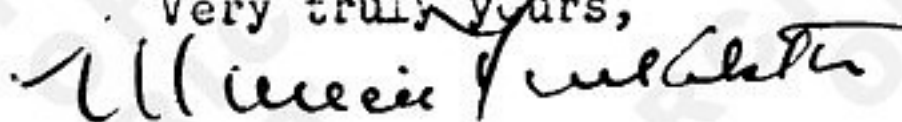
October 1, 1946

Mrs. Edith G. Halpert,
32 East 51st Street,
New York, N.Y.

Dear Mrs. Halpert:

Will you please sign each
of the twelve enclosed papers on the line
below the statement "signature of landlord"
and return same to me so that I may file
this appeal.

Very truly yours,



ENCIS.

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK

Madison Avenue Block 56th-57th Street

**PUBLIC SALES AND APPRAISALS
ART AND LITERARY PROPERTY**

DISTRICT 22

**TELEPHONE PLAZA 3-7573
CABLE ADDRESS: PARKGAL**

October 1, 1946

**Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.**

Dear Madam:

Thank you for your letter of September 27th, listing paintings and posters by various artists which you are desirous of selling.

Unfortunately at the present time we have more property on hand than we can dispose of within the next three or four months. If the occasion should occur whereby we would be in a position to include these in a combination sale, we would advise you accordingly.

Respectfully yours,


PARKE-BERNET GALLERIES, INC.

AR: EB

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THE NEWARK MUSEUM

NEWARK 2, NEW JERSEY



BEATRICE WINNER, Director

October 2, 1946

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

While I ought to say no to your request for the Zerbs I can't resist you. We are having a very important opening on the 22nd of October and I expected to use the Zerbs in our own gallery. I will, however, let you have it.

We are so busy collecting material for our exhibition "Owned in New Jersey" that I am afraid that you will have to send for the painting. Can you do this? You will insure this painting?

Yours truly

Beatrice Winner

BW:DD

October 2, 1946

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Mr. Donald J. Bear, Director
Santa Barbara Museum of Art
State and Anapamu Streets
Santa Barbara, California

Dear Don:

Without any bombasting and colossal promotion, we are opening a small branch in your territory. The Vanbark Studios will act as our west coast representatives and with the official opening on Sunday October 6th, will have a series of exhibitions assembled by us. You and Esther are hereby cordially invited to the private shindig. Charles Alan whom you met, will officiate at the party and will be very glad to see you, I am sure. The gallery is located at 12416 Ventura Blvd, Studio City. I do hope that you will make it and will spread the good word among people with dough.

Perhaps some day I will make enough money to pay my fare to the west coast and pounce in on you. Meanwhile, wont you take good care of my proxy and I do hope that you will both be on to see what's cooking in New York.

My very best regards.

Sincerely yours

EGHLa

EDWARD H. BENNETT

EDWARD H. BENNETT, JR.

80 EAST JACKSON BOULEVARD

CHICAGO 4

WABASH 6444

October 3, 1946

The Downtown Gallery, Inc.,
32 East 51st St.,
New York City, N.Y.

Attention: Mrs. Halpert

Dear Madam:

The Marin arrived safely
yesterday after I had wired you, and
I hope I did not put you to any trouble.

I am delighted to have the
picture in my home, and it has lost nothing
in its new setting.

Yours sincerely,



E. H. Bennett

BW

PS I enclose a check for \$1500. in payment.

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TELEPHONE
PEAPACK, 132

*entirely
advised
phone card*
Feb. 3. 46

HAMILTON FARM

GLADSTONE

NEW JERSEY

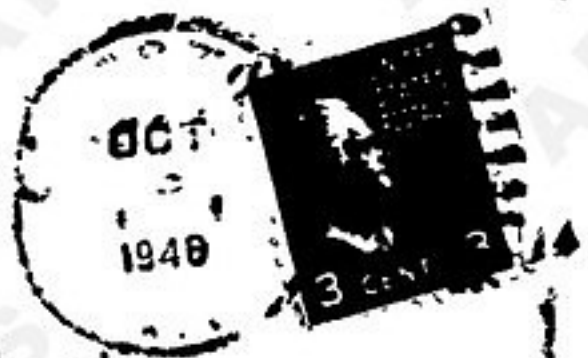
Dear Mrs. Halpert -

So very many
thanks for your nice
letter - I meant to
answer it sooner.

Indeed I do like
that Shaker bit

for I must pass it
up - as my fall &
winter commitments
expand I find I
cannot have it -
I'll be in to town
next week I think -
many thanks -
Sincerely yrs
Helen Cullina

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Mrs. Halpert
Dorcen Hall Gallery
32 East 51st St
New York City

October 3, 1946

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Mr. Alfred Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, California

Dear Mr. Frankenstein:

Did you get our first batch of photographs? We have ordered the balance and I am enclosing a list of those which I would suggest that you write for directly, since these pictures were not purchased from us and we have no negatives. The photostats are being sent to you today.

Before you get started working on the Harnett book you had better plan a trip to a nice sunny spot, namely, Studio City, where the Downtown Gallery is opening a branch with a very swell comprehensive group exhibition of all our bright boys and girls. A private preview party will be held on Sunday, October 6th and I hope that you will arrange to be there for this event. Mr. Charles Alan whom you met is representing the gallery and will be very glad to see you I'm sure. Incidentally, the address is 12416 Ventura Blvd., Studio City.

Anything you can do to stimulate blood vessels in the territory will be greatly appreciated. We are doing all this very modestly with much understatement as a contrast to the usual ballyhoo, brass bands etc., attached to such activities, but modesty does not always pay and I think that a little printed blurr by Alfred Frankenstein will be more valuable than the brass bands. How about it?

My very best regards.

Sincerely yours

EGHla

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

ROBERT TYLER DAVIS, DIRECTOR

October 3, 1946

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Alan:

This is in reply to your letter of September 24 sent to the attention of Miss Pung.

Since you imply that railway express shipments are being delivered in New York, I have just confirmed the information which we received from the express company. They are accepting shipments for greater New York only under fifty pounds at the present time. They were unable to state exactly when larger shipments will be accepted, but expect it to be within a few days.


You also seem to be under the impression that we are returning the entire Halston Crawford show to your gallery. We did receive the list of lenders from Mr. Crawford and all the paintings were dispatched on September 17 in accordance with his instructions.

The following paintings were listed to be returned to you and these will go forward as soon as possible:

From the Bridge	Electrification
Dry Dock	Coal Elevators
Grain Elevator from Bridge	Ninth Avenue El
Red Barge #1	Boiler Synthesis
Public Grain Elevator, New Orleans	Bomber
Coal Elevators #3	Red Barge #2

We trust that this information will reassure you.

Sincerely,


Thomas B. Robertson
Assistant Director

TBR:FP

October 3, 1946

Dr. Rowland Richards
236 Emerald Bay
Laguna Beach, California

Dear Dr. Richards:

So that the west coast may become acquainted with the more progressive American art, we are inaugurating a branch of this gallery in Studio City, with a special exhibition of outstanding paintings by all the artists in our group. Some of your favorites will be included and some of the others might become favorites when you see them. Our west coast representatives are the Vanbark Studios located at 12416 Ventura Blvd., Studio City. On October 6th a preview party will be held there and I sincerely hope that you will be present on this occasion. Mr. Charles Alan, our Associate Director, will officiate and I know will be glad to meet you. Wont you make an effort to attend the opening.

We are planning a Zerbe exhibition here from October 22nd to November 9th and if you are arranging for a New York visit during that time, I know you will enjoy seeing this outstanding artist's work. In any event, I look forward to a visit from you and do hope that you will call at the Vanbark Studios.

My very best regards.

Sincerely yours

EGH1a

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London



N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

October 4, 1946

Dear Miss Halpert:

God, I should have answered your letter a month ago — on my return from Black Mountain College! After too many years in this business, I am still not the efficient business man who answers him letters as they come in.

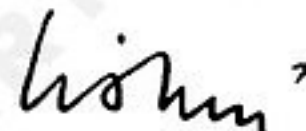
Yes, artists are often over-optimistic, over-enthusiastic and under-equipped with hundred dollar bills.

I realize now that there are two ways for me ever to own a Shahn; one is a crash in the art market, the other a boom in salaries. As I expect neither one, I will take a razor blade -- cut out a reproduction from Fortune and put it behind glass.

Forgive me and please talk to me when I drop in to your gallery — very soon, I hope.

Best wishes.

Yours sincerely,



Leonard Lionni
Art Director

Miss Edith Halpert
Downtown Gallery
43 East 51st Street
New York, New York

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WALKER ART CENTER

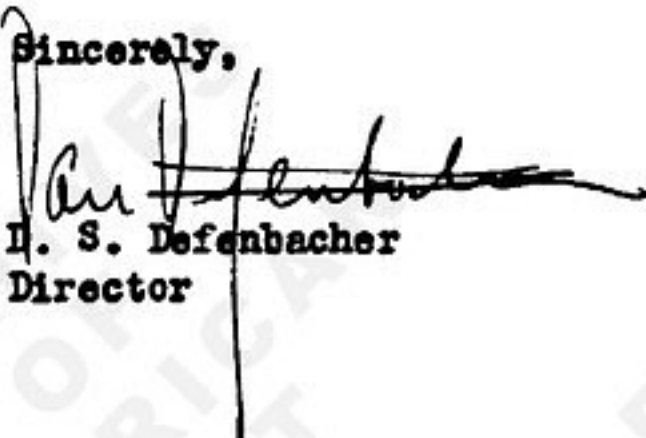
October 4, 1946

Mrs. Edith Halpert, Director
The Downtown Gallery
43 East 51st St.
New York 22, N. Y.

Dear Edith:

I am enclosing our check in the amount of \$1200.00 covering
the purchase of "Drying Sails" by Davis.

Sincerely,


H. S. Defenbacher
Director

DSD:ad
Encl.

1710 LYNDAL AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

Partly Cloudy
James

See & Clouds
Circles

October 6, 1946

All these artists are represented in major museums and collections throughout the country. Thus, the West Coast public will have an excellent opportunity to survey a cross section of major trends in American painting today, as expressed by leading exponents in the progressive field. The fascinating variety ranging from realism through romanticism and symbolism to abstraction, is illustrated, emphasizing once more the vitality and individuality of American artists of outstanding reputations.

While the interest in American art has grown rapidly into a national movement and is gaining foreign acclaim, Southern California has been slow in recognizing its importance. Contemporary American art expresses our tempo and our outlook. In California, where our most progressive and most typically American industries, such as airplane manufacturing and motion pictures, are located, most collectors concern themselves with French highly publicized artists. In doing so they ignore what their own environment has produced. Some collectors have been accused of snobbism, lack of initiative, and sense of adventure. But it is the belief of the DG that the reason for the relative inertia is based more on the fact that so little American art of national reputation is shown in Southern California. The collectors have had so little opportunity to familiarize themselves with what is prevalent in this country today. The gallery hopes, therefore, that the Vanbark Studios will answer this need, and that the group exhibitions will continue to prove a stimulating experience for the West Coast collector.

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

October 8, 1946

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

The first batch of photographs has indeed arrived, and I am tickled to death to have it. I appreciate your ordering others for me, but I regret to say that the list of Harnett pictures which you suggest I write for directly was not enclosed either with your letter of October 3 or with the photographs themselves. I would deeply appreciate it, therefore, if you would send me a copy. When the photostats arrive I shall paste up everything and then proceed to work. Meanwhile I am impatiently awaiting your answer to my questionnaire of last summer.

I am terribly sorry that I was not able to get to Studio City for your opening, but the trip is very long and I just couldn't make it. I hope you will have excellent luck there, and if I can assist Mr. Alan in any way, please do not hesitate to call on me. If you think that a printed blurb by me would do you any good in those parts, I should be very glad to write it, but I warn you that I am not too terribly well known down there. If you really want this, have Mr. Alan get in touch with me and I'll get busy.

How does Mr. Born's article sit with you? He seems to have located an article on Harnett in something called "American Catholic Historical Research" which I must get hold of. He makes one minor error in locating the Paris salon picture of 1885 at Columbus; it is of course the big one here at the Legion. I am interested in his psychoanalysis of Harnett, some of which seems to me interesting and some rather far fetched. What interests me even more is the psychoanalysis of Harnett's psychoanalysts, about which I may write something some day. Meanwhile my business is to drink it all in and say nothing.

Sincerely yours,



Alfred V. Frankenstein

AVF/eb

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ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

October 8, 1946

Dear Edith:

Plans for the Sheeler show seem to be progressing. I can tell you anything you want to know in detail Wednesday or Thursday of this week when I hope to look in for a moment. Clare and I very much hope you will come up for what we call an opening, for no better word for it. We shall plan some kind of an informal tea with better things to follow later on, for Sunday afternoon, the twenty-seventh. Will you come up Saturday for the weekend? I hope so.

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

BHH:JP

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AKRON ART INSTITUTE

140 EAST MARKET STREET • AKRON 8, OHIO • FR-3195

Miss Edith Halpert
The Downtown Galleries
32 East 41st Street
New York, New York

Dear Miss Halpert:

I am very pleased to learn through our Vice-president, Mrs. John Herron, that you have agreed to the loan of the paintings listed below, to be included in our "40 More Americans" show in November. Would you be good enough to have these sent express collect? We, of course, will be happy to pay the insurance and shipping charges. I find that I do not have the exact titles in some cases, but I am sure you will remember the ones that you discussed with Mrs. Herron.

Karfiol
Guglielmi
Zerbe
Zorach
G. L. K. Morris
Kuniyoshi

~~Stark~~

70 Morning Sun 3000.
23 ~~pieces of~~ ~~Charity~~ 800
14 Harlequin with ~~Jaded~~ ~~Arms~~ 950. 1100.
49 Landing in Robin Hood 350
21 Indian Composition 1000
13 Circus Girl 3000.
~~master sketch~~

Sincerely,

Charles Val Clear

Charles Val Clear, Director

val \$6000

October 8, 1948

THE BUFFALO FINE ARTS ACADEMY
ALBRIGHT ART GALLERY
BUFFALO, 9, NEW YORK

October 9, 1946

OFFICE OF THE DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I am happy to report that at a meeting yesterday my Room of Contemporary Art Committee agreed to the purchase of Zorach's Floating Figure at the price you quoted me, namely \$2,000. If you will send us your bill, I shall have it put through our Treasurer's office for payment as soon as possible.

Would you be good enough to have someone in your gallery send me any bibliographical information you may have concerning the sculpture and 4 photographs for publicity purposes. If the negative is available, we would like to have it for our file. Am I correct in thinking that the wood in this figure is oak, if not, would you let me know what it is?

With best regards and many thanks for taking care of the above,

Sincerely yours,

Andrew C. Ritchie
Andrew C. Ritchie
Director

ACR:eb

Frederick

*Ed 7 Cont.
6477
21 1/2 x 29 1/2*

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ACA GALLERY

HERMAN BARON, Director

61-63 EAST 57th STREET • NEW YORK 22, N. Y. • PLAZA 5-6525

OCTOBER 10, 1946

MRS. EDITH HALPERT
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK, N. Y.

DEAR MRS. HALPERT:

WHEN WE TALKED, A FEW DAYS AGO,
I TOLD YOU ABOUT THE FOUNDING OF THE FOUNDATION
FOR THE ADVANCEMENT OF CONTEMPORARY
AMERICAN ART, LTD.

I AM SENDING YOU HERewith THE
CERTIFICATE OF INCORPORATION AND WOULD
APPRECIATE YOUR SIGNING IT IN DUPLICATE
AND RETURNING IT TO ME AT YOUR EARLY CON-
VENIENCE.

CORDIALLY,

H. Baron
HERMAN BARON, DIRECTOR

P.S.

As soon as it is possible for me to resume normal
activities I am looking forward to come over and
have a real discussion about the things we ~~talked~~
are both interested in.

H.B.



DALLAS MUSEUM OF FINE ARTS • DALLAS 10, TEXAS

October 10, 1946

Dear Mrs. Halpert:

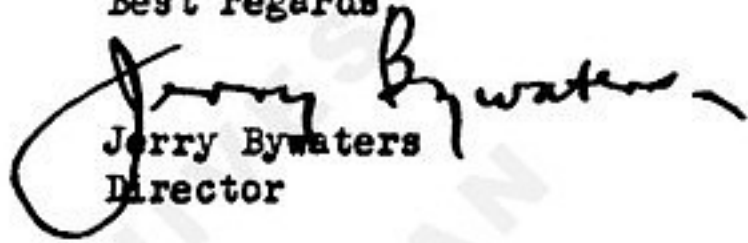
It was fine to get your wire saying you could assemble a representative folk art exhibition soon. I apologize for my short notice -- but things developed that way.

I hope the passing of (too much) time since we last talked about this collection has not dimmed your benevolent intentions about the number or the quality of the items which you can include in this group. You would be quite justified in withdrawing from the group one fine example each month you did not hear from me -- but try to recall your enthusiasm for arranging one more good collection and placing it in the Southwest at Dallas.

In the photographs you sent there were some 51 examples (or groups) and two items mentioned (without photos). I enclose a list which indicates a preference for 43 items (or groups) of the examples described. Probably some of these are sold; and perhaps you may now have other recently acquired examples. In any event I am sure you will send a versatile group. I am especially concerned that we have really fine examples in each medium (for instance, perhaps a better choice of portraits of children, steel pen drawings, fractur, sculpture in wood, toys, stove plates, and chalkware).

As indicated in my wire I hope to open this exhibit November 10 (or 17th at the latest) and continue it through December 22. If this can be done without undue pressure on you, I think it will be the best time for the project. Let me know as soon as possible what dates we can expect for shipment and what examples can be included in the exhibit. We will pay costs of packing and express (but don't make it too hard on us -- we've just finished assembling from "all over" shows of painting, contemporary architecture, photography and a regional competition). Let us know if you expect us to carry insurance.

Best regards


Jerry Bywaters
Director

jb:vo

Mr. Allen
12-2

4535 Lindell, Blvd.
St. Louis 8, Mo.
10 October 1946

Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Gentlemen:

Would you be interested in buying two paintings of the Venetian school? They are a pair and measure 17" x 13 1/2" each and are in good condition. I bought them in England in 1943 but now wish to dispose of them as I am planning to return to Europe.

Photographs of the two are attached. If you are interested, will be pleased to entertain an offer from you. Should you not be interested, will you please return the photographs? Thank you.

Should you wish to inspect the paintings, I can express them to you.

Very truly yours,

George A. Schriever
George A. Schriever

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

10/11/46

Dear Edith:

I find on checking here that our original letters and a follow up written October first saying please may we have a decision, have not been answered by either Mrs. Marquand or by Mr. Harold Goldsmith.

I also wrote to Wright Ludington on October 2nd asking for his Timothy but no reply as yet.

Is there anything more to be done in any of these cases?

Ref. your original list. We shall not have Flower Forms -- Horter, nor the two Buck County Barns -- Whitney. Have added drawing "Pertaining to Yachts" from Juliana Force. Have written for the 3 Spivaks and add, Blue Barns and Incantation from you! Plus the uncertainties above. Oh yes, not the Rockefeller drawing but yours of Central Park.

Sant

ADDISON GALLERY MEMORANDUM

10/12/1960

Call Henry Syd !

Sydney is private

I believe that the spelling
is correct.

Did I say yesterday?
Haven't heard from Victor?
He is still comatose. Bart.

of copyright and other laws of the United States, and to
uniquely and in brief, of course, it is not possible, and it is not
very easy to read, but it is a very interesting and useful
document.

October 12, 1946

STUDY, VICTORIE

Mr. Peter Van Bark
12416 Ventura Boulevard
Studio City
California

Dear Peter:

The trip home was good. Had to change planes (some-
thing wrong with the heating) at Kansas City. One
man fainted from the altitude, but otherwise unevent-
ful.

The following is a list of folk art which is to be
packed and shipped to: Dallas Museum of Fine Arts
Dallas 10, Texas

Attention: Jerry Bywaters

- 361 - Francis Miller and Daughter (oil)
- 362 - Hannah Miller and Daughter (oil)
- 432 - John Fonda (oil)
- 433 - Polly Fonda (oil)
- 564 - Scene from War of 1812 (oil)
- 673 - Landscape with Brick Buildings (wc)
- 675 - Adieu, luckless Maiden (wc)
- 668 - Young Man at Chair (wc)
- 544 - Fraulein (glass)
- 576 - Soaring Eagle (w-vane)
- 1116 - Cow (r-vane)

These are to be in Dallas before November 10th. So
that means shipping almost at once. I will wire the
name of the packer on Monday. All packing, shipping,
etc. is to be charged to Dallas Museum. You can take
these items off your insurance. If you want replace-
ments for some of these items, let us know and we will
see what we can do.

The Karfiols were picked up yesterday. But with the
Railway Express embargo, God knows when they will leave.
We will keep you informed.

About the Folk Art prices: Edith and I went over the
list and she feels as I do that the selling prices
quoted for you are in most cases sufficient, and should
not be raised. So if you have not quoted prices, keep
them as listed.

Edith thinks, on second thought, that you should keep
this Dallas shipment on your insurance until you get
a receipt from Dallas for its safe arrival.

We are going over the folk art insurance in general
and I will let you know about it.

Of course, I am very curious to hear about the response to the show. Also, please don't forget to send me a clipping of what Willier writes. Do let me hear from you.

15, 1946

Sincerely yours,

1. The first part of the document is a list of names and addresses, which appears to be a directory or a list of contacts. The names are written in a stylized, possibly cursive, font. The addresses are written in a more formal, serif font.

• ۱۲۵۶۴ ۱۲۵۷۷

and the fact that the Government has been unable to obtain the necessary information to make a proper assessment of the situation in the country.

ed of el "dunp" for "let" & "all" & "I" & "referred" & "to"
 and "out" & "great" & "will" & "to" & "require" & "the" & "federal"
 "power" & "of" & "office".

DATE: 11/11/2011

(110) 2011-01-01 10:00 - 10:05
(111) 2011-01-01 10:05 - 10:10
(112) 2011-01-01 10:10 - 10:15
(113) 2011-01-01 10:15 - 10:20

[illegible]
$$\begin{aligned} \frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \frac{d^2 u}{dt^2} \right) &= \frac{1}{2} \frac{d^3 u}{dt^3} \\ \frac{1}{2} \frac{d}{dt} \left(\frac{1}{2} \frac{d^2 u}{dt^2} \right) &= \frac{1}{2} \frac{d^3 u}{dt^3} \end{aligned}$$
[illegible]

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED
DATE 11-14-01 BY 60322 UCBAW/STP

[illegible]

1. The first part of the report, "The Situation in the
 2. 1950s", discusses the political and economic conditions
 3. of the country at that time. It mentions the impact of
 4. the Cold War and the role of the United States in
 5. the region.

It is noted that the above information was received from the source who provided the information to the FBI on 10/1/68.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Vanbark Studios

TELEPHONE
SUset 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416

11612 Ventura Boulevard
Studio City, California

October 12, 1946

Mr. Charles Alan,
Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Charles:

I have been trying to get this off since the evening you left, and here it is Saturday. We have had a fairly good showing of people in the Gallery, and a few of them we feel fairly optimistic about.

We really wanted to thank you for coming out and for all the help you gave us. I am sure you must have a feeling that this is a very hectic place, but everything is that way out here now, and besides, you had so much to crowd into such a short visit. But sincerely, you did give us considerable help in the way of methods, policies, people, hanging!!! - and I could go on from there. So we do appreciate it, and many thanks to you and to Mrs. Walpert.

I wanted to let you both know that on the heels of your departure Mr. Healand of San Francisco came in and spent about an hour with me. He is definitely in the market for a Harriot nude, and seemed to like this one very much, but he admitted he is queer when it comes to picking a picture, and although he was rich in praise, it didn't quite seem to be 'it'. He also expressed great interest in the still lifes, of which he has never seen an actual picture. By the way, he is very much concerned about the expression on the faces of the nudes, and that is what he said was not to his taste in the picture Mrs. Walpert sent (I mean photo). He does not think he will be down again in November, but I think he could be persuaded. His wife, incidentally, has no sympathy with his hobby of collecting pictures! An unsympathetic female. By the way, he kept mumbling to himself that he ought to get the 'Landscape with two dogs' by Taniyoshi and give it to his wife for Christmas, because she likes dogs. If Mrs. Walpert cared to, she could drop him a note to say I had given her his message that he had been in, and that I had said this picture had amused him and perhaps with another photo and color notations? And I hope there is a still life among the B.N. pictures.

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Incidentally, we got the wire of the shipment and our insurance man is informed.

Mr. and Mrs. Albert Hackett were in Thursday, and you will be interested to know that they praised the gallery very highly. She is definitely interested in Sham, but did not feel 'Jesus Exalted In Song' had sufficient of the bitter quality she likes so well. She also likes it when he has those certain reds in the picture. They both seemed to like the photograph of 'Most Everybody Reads the Bulletin' ('850), but they will be going to New York in about two weeks and will come in there to see it and any others.

We are anxious to receive the list of the pictures in the next show and any drawings and watercolors for the possible Deveen-drawing-of-the-month-club!

And I have a suggestion to make and would like your ideas on it. How would it be to have our Christmas show of the smaller unhung and unshown things we might have left over from this show, a few selected pieces of the Folk Art, any drawings and water colors we may get, with everything clearly marked, and send circulars or rather notices to our entire decorating mailing list with prices from such to such. This would save us an expensive shipment and give us a breather for the first of the year. Let us know what you think.

If the paper comes out in time I will inclose anything Lillier writes.

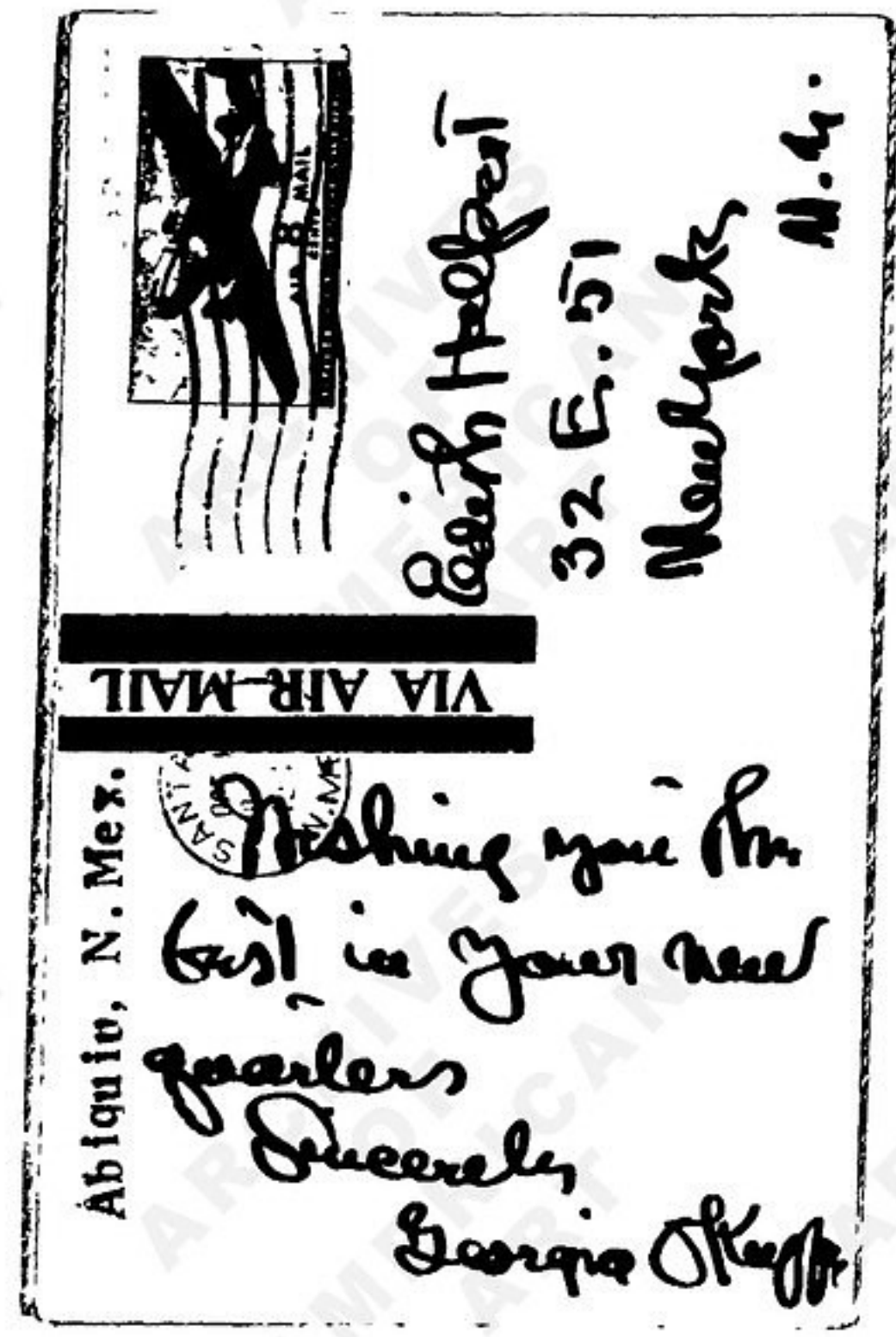
You'll be hearing from us frequently. I keep thinking of things to ask!

With kindest regards to you and Mrs. Halpert from both of us

Sincerely,

Virgie

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ADDISON GALLERY MEMORANDUM

11/14/66

Falling in love is usually
easier than this - remembering
editorial writers handle
our publicity.

Latest bulletin: Margaret
and Livingston (E. and M. H. W.) have
now joined.

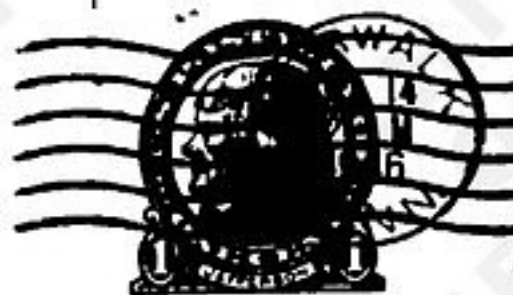
Bellows, CMW

October 15, 1946

Dear Mr. Helpert:

We have a few new
weather-vanes that might interest you.
Will you stop in to see them as you
pass.
Sincerely, Louis Bellows

Isai Heller, Artistic
Heller, Can.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Mabel
Downtown Gallery
43 East 51 Street
New York City

October 16, 1946

Mr. Charles Val Clear, Director
Akron Art Institute
140 East Market Street
Akron 8, Ohio

Dear Mr. Val Clear:

We have arranged with Budworth to call for the six paintings selected by Mrs. John Herron. The consignment list with the prices is enclosed. The insurance valuations on the entire group is \$6000, and we asked Budworth to communicate with you regarding the policy arrangement.

I hope your show is a great success. Will you be good enough to send us several copies of your catalogue.

Sincerely yours

EGH1a

October 16, 1946

Mr. Andrew C. Ritchie, Director
Albright Art Gallery
Buffalo, New York

Dear Mr. Ritchie:

Thank you for your letter. We too are happy that the committee decided on Zorach's "Floating Figure". The bill you requested is enclosed.

The photographs are being sent to you shortly and we have asked Zorach to obtain the negative if possible. The material used for the carving is African Mahogany brought to Zorach by a Sea Captain. No casts of "Floating Figure" have ever been made and there are no preliminary sketches in existence. Thus, making this piece unique. The figure was reproduced in a large plate in the old Artist Portfolio and also appeared in the monograph published by the American Artists Group. Zorach is assembling some further data for you.

I hope that you will be in town for our Zerbe exhibition which opens on October 21st. We have some exciting new pictures in our current show. Some of these will probably be on hand when you come in.

Sincerely yours

DCH1a

October 16, 1946

Mr. Jerry Bywaters, Director
Dallas Museum of the Fine Arts
Dallas 10, Texas

Dear Mr. Bywaters:

It was good to hear from you and to learn that the American background exhibition is actually on your agenda. Because of the express difficulties, I would suggest that you plan your opening on the 17th of November to make sure that all of the material arrives, is labelled etc., in time, without any hectic scrambling. We had sent some of the material originally listed to our branch in Hollywood, but I am sure that Mr. Vanbark, the director, will ship those to you immediately. We sent him an air mail letter enumerating the specific items, all of which were too important for substitution. We have been holding on to both the paintings and sculpture and showing others to our clients so that my basic idea of having a truly representative collection would not be altered. There are only two or three substitutions we will have to make and in each instance because a better example has become available.

Under separate cover I am sending you several publicity releases we have used in the past. The ideas still hold and may serve as suggestions for your publicity, if you plan to use such.

At this time I might add that the material has become far more valuable in the interim, although I am not planning to make any changes in the prices that I had quoted. I am telling you this after my experience this past summer. For the first time in a good many years I was able (because of the availability of gas) to tour New England and Pennsylvania in an effort to find some new folk art. My quest was a complete failure because there is nothing of any quality to be found and objects of secondary quality were priced at phenomenal figures. When I returned and surveyed my twenty years work of the past, I was thoroughly convinced that if you do obtain this collection, it will be the last of its kind. Here's more power to you. My best regards.

Sincerely yours

EGHla

October 16, 1946

Mr. Peter Lauck
N. W. Ayer and Son
West Washington Square
Philadelphia 6, Penna.

Dear Mr. Lauck:

We received another one of those mysterious Ayer checks. This time it is for \$100. It seems to be for Items No. 4856 and 4938, and stamped on the voucher is 29801. It was OKed to pay on October 4, 1946. Would you mind letting us know for which artists' work this check was sent?

Incidentally, what has happened about the Breinin Capehart painting? You were so enthusiastic about the little gouache, and that was the last we heard.

Next week we are having a show of new paintings by Karl Zerbe. This will run through November 9th, and if you are in New York during that period, I think you would be interested in seeing these things in connection with Capehart. We have also received some new oils by Wesley Lea that have Capehart written all over them.

Mr. Lionni will probably be interested to know that the Shahn he likes so much is in the Pennsylvania Academy watercolor show.

Sincerely yours,

Charles Alan

October 16, 1946

Mr. E. H. Bennett
80 East Jackson Boulevard
Chicago 4, Illinois

Dear Mr. Bennett:

On my return from a trip I found your letter
acknowledging receipt of the Marin.

I am so pleased that you are happy with the
picture. One of the special assets of a Marin
is that one grows to like it more and more as
time progresses and I am sure you will find
this to be the case with the one you selected.

When you are next in town I hope you will come
in to say hello.

Sincerely yours

EGHla

October 16, 1946

Mr. John Derman
37 Inner Drive
Saint Paul
Minnesota

Dear John:

First, I want to tell you how delighted I am with the Sunbeam. I have only used it for two days, and it is already very satisfactory. And as time goes on it should be better and better. Thanks again for your trouble.

Now, for a favor: You know we are going to have a Tam show in November. We feel that the painting you own is very important in his development and we would like to borrow it for the show. The exhibition opens on November 12th and will run through the 30th. I am writing you now, so that if you would part with the painting for about a month, you can plan to bring it to New York with on some trip before November 10th, or send it with some other pilot. We will, of course, insure the painting while it is away from your home.

I'm looking forward to seeing you on the 26th of this month. I expect to see Lea this weekend, so if you sent the template of the locket, you would have the little watercolor by that date.

Sincerely yours,

Charles Alan

October 16, 1946

Mr. Albert Lewin
Loew-Lewin, Inc.,
1040 North Las Palmas
Hollywood 38, California

Dear Mr. Lewin:

I meant to write you sooner to tell you how greatly impressed I was with the "Bel Ami" exhibition at Knoedlers, and how very happy I was with the Guglielmi in the show. Have you set any date on the return of the picture? We still have great difficulties with the slow production of our artists, particularly GI's, and I should very much like to know when the Guglielmi will be available so that I can make plans accordingly.

Incidentally, you may have heard that we now have an agent in Studio City representing The Downtown Gallery. A very fine group exhibition representing a cross section of the type of American art we offer is now current at the Sanborn Studios at 12416 Ventura Boulevard, Studio City. I do hope that you and Mr. Loew will find time to drop in to see the selection on view.

I look forward to hearing from you.

Sincerely yours

EGHla

October 16, 1946

Mr. George A. Schriever
4535 Lindell Boulevard
St. Louis 8, Missouri

Dear Mr. Schriever:

This is in reply to your letter of October 10th concerning two paintings of the Venetian school of which you wish to dispose.

We only deal in contemporary American painting and sculpture and American Folk Art. Therefore, I regret that we would not be interested in your paintings.

Very truly yours,

Charles Alan
Associate Director

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October 16, 1946

Southern New England Telephone Company
Danbury
Connecticut

Gentlemen:

On arriving in Newtown on Saturday I found the new telephone instrument for which I am grateful. I also found that you had changed my number to J-1.

Since I have had Ring 13 for fourteen years, and since all my business and social associates have this on record, I would prefer to retain the 13 rather than have the change made. As a matter of fact it is quite important for me to have the original number.

Wont you be good enough to make this correction at once.

Sincerely yours

EGH1a

beginning next week and continuing on

October 16, 1946

Dear Virgie:

Dear Virgie

Thanks for your letter and the Millier clipping. It's a shame that he did not use a reproduction. Much more important than a review. Do try and get him to use a Karfiol.

Enclosed you will find a publicity release we will send out a week from Monday. We will mail you about 25 copies and a list of Coast papers not on our list and you can send those. Also HAND copies to "critics" other than Millier. We shall follow this procedure through the Dove show as Edith thinks it gives you national publicity more easily as the papers are used to getting ~~from~~ releases from us. After that you will be on your own. We will send you a copy of our list. I am sending you this copy now so that you have some idea of our angle on the Karfiol show and can start talking. Edith thinks you should consider a small ad in the Art Digest, the only worthwhile medium, possibly the November 1st issue. We will try to do something in that pub. about Karfiol - but an ad from you would help. Two inches would be large enough. If you want to do this write me at once and I'll take care of the copy and layout.

Will you please withdraw ROMANY MARIE from the show and ship it collect to:
Mr. R. N. Norton
4930 Woodlawn Avenue
Chicago, Ill.

Packing should be billed to him also.

The following is a list of paintings we would like returned immediately after your show:

Breinin - ST. JOHN
Lawrence - JUKE BOX
Shahn - ITALIAN LANDSCAPE #2
Sheeler - FUGUE
Zerbe - KING AND QUEEN
Pippin - WOMAN TAKEN IN ADULTERY

The following are paintings which we think you should keep, unless you would rather return them. These are optional with you. We do not need the paintings at the moment and they are important examples of the artists:

Guglielmi - MAN OF VENGEANCE
Kuniyoshi - ALL ALONE
Burlin - GOLDEN LORE

We shall send you a good group of small things for the Christmas show, to fill in with what you have left. I will also send you samples of cards to send out announcing the show.

Enclosed also is the Karfiol consignment. Budworth notified us that the paintings were accepted by the express company yesterday. Under separate cover I am sending you some photographs so that you will have something for publicity purposes and to reproduce on

October 16, 1946

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Mrs. Moire Wallace, Antiques
Wilton,
Connecticut

Dear Mrs. Wallace:

Since I am not planning to be in Connecticut until next Spring, may I suggest that you send me snap shots of the weathervanes referred to in your recent card.

Thank you for your courtesy.

Sincerely yours

EGHla

Philadelphia • New York • Chicago
Detroit • Boston • San Francisco
Hollywood • Honolulu • London

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6

Mr. Charles Alan
Downing
15 East 51st St.
New York, N. Y.

Dear Mr. Alan:

First I will start at the beginning, by saying that I handle twenty-seven accounts and that my overights on the Container Corporation in the way of correspondence are considerable and many. However, some one neglected to mail out this station, the rem. for the \$100 check. They are \$50 Container fees for Predentel and Molandowski sketches, both of which were rejected by our client. I am sorry after all the effort they both went to but we were unable to sell them to the Container people. When I am in New York I'll stop in and give you a longer explanation of what I believe to be their reasons.

However, we are returning the sketches in case the artist wants them.

Regarding the Breinin I'm still enthusiastic about it, so is everyone here and it's one to Capelhart with two other printers but for business reasons which I can not divulge I will not have any information of definite nature for a few weeks. I believe about to a certainty, however, that the Breinin will be accepted. If you happen to take in the Pepsi Cola show the smaller picture there, a smaller one, belongs to me. Take a gander at it some time. It will probably strike you as being very sentimental, however, at the time I did it I was feeling God Damn Lonely.

Hope this answers your questions.

Sincerely,

Peter Lauck
Peter Lauck

October 17, 1946

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REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2050 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

October 17, 1946

Mrs. Samuel Halpert
Downtown Gallery
43 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

It certainly was pleasant to see you again. I don't know whether you were chasing me or I was chasing you! You had a grand show and I was very glad you sold a number of pictures. I heard about your exhibition from several sources--always with favorable comments about the art.

I enclose a check in the sum of \$1,080 as complete payment for the sculpture "Head of a Virgin," carved in black granite and by William Zorach. This is as an acquisition for the permanent collection of the Fine Arts Society of San Diego, California. We are delighted to have the sculpture and are grateful to you for having given us the 10% discount.

I think I told you I met Zorach in the Metropolitan Museum and talked to him. He seems to like this sculpture. You are very cooperative to be willing to let us turn this sculpture in at the value of the sales price to us, and on another example by Zorach in the event we should discover one we feel would be more significant and important. Would you be kind enough to just send us a little statement to that effect so that we may have it in our file of this transaction? Thank you.

I would like to definitely contract for the Zorach Exhibition to come to San Diego for the Month of December, as long as we would be paying no more than a pro-rata share of the expenses. Perhaps you could tell me what you think that expense would be to us, in round figures. Thanks.

The paintings which you sent us by Breinin, Sheeler and Zerbe are in the special exhibition at La Jolla now. Thanks again for that loan. I hope something may develop in the way of a sale from those.

With kind personal wishes,

Sincerely and cordially yours,

Reginald Poland
Director.

Emerick Friedman, M. D., M. S., D. P. N.
Clinical Director

Oct. 17, 1946

Mrs. Halpert, Director
Downtown Gallery
32 E. 51 st.
New York City

Dear Mrs. Halpert,

At the suggestion of Mrs. J. Gardner of the Metropolitan Museum of Art, I am writing to enquire whether you have available the catalogue published in 1919, illustrating 12 paintings by Harnett. I am quite anxious to obtain this if it is at all possible.

Also, I am interested in selling Harnett's "Still Life", painted in '81. Could you suggest some dealer or manner of disposal? Thank you very much for any help you may be able to offer in both these matters.

Sincerely yours,

Emerick Friedman
Emerick Friedman, M. D.

Vanbark Studios

TELEPHONE
SUnet 2-4538

CUSTOM-BUILT UPHOLSTERED FURNITURE • INTERIOR DECORATING

12416
~~12416~~ Ventura Boulevard
Studio City, California

October 17, 1946

Mr. Charles Alan,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Charles:

We are mighty glad you arrived safely! A plane is a wonderful thing when it gets you there.

Thank you for the name of Brugger Transfer & Storage, 1128 South Western Avenue, L.A. On the heels of your letter, I got the same information from someone who seemed to know their reputation. They sound like just what we have been looking for, and will pick up the Dallas shipment today or tomorrow, as follows:

361 - Francis Miller and Daughter	(oil)	} Net 600.
362 - Hannah Miller and Daughter	(oil)	
432 - John Fonda	(oil)	900.
433 - Polly Fonda	(oil)	
564 - Scene from War 1812	(oil)	250.
673 - Landscape with Brick Ruins	(WC)	150.
875 - Adieu, Luckless Maiden	(AC)	140.
688 - Young Man at Chair	(AC)	75.
544 - Fraulein	(glass)	40.
576 - Scaring Eagle	(w-vane)	200.
W116 - Cow	(w-vane)	250.

We regret to see 564 and 673 and the Cow go, as we had some possibility of selling these, but perhaps if they are not sold we can have them again at a later date.

We will keep them covered by our insurance until we hear of their safe arrival at Dallas, which should not be too long. They tell us that they are not shipping anything to New York, but to all other points it is all right. This worries us considerably, as regards the Larfiol shipment. Can't you just go out and settle that strike????!!!!

By the way, we are hoping for the list of pictures for the Larfiol show so that we may at least get the layout ready.

We have done a great deal of work for Mrs. Harmon, or Lizz, as we call her. Her whole house, really. And in the process we have become good friends, and she is one of our most ardent boosters. She has little chance of getting away from us!

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The response to the show is very good. Many of the people you contacted by letter are showing up, and the Times notice is drawing many more. Also quite a few people who know these artists from name and reproductions only who seem simply thrilled to see the actual pictures. Of course the latter are mostly artists and students, but they talk.

A Mr. Frank L. (or Franklyn) Heller, 1260 N. Kings Road, L.A. 46 heard you were here and came in. Says he is an old friend and asked me to let you know he was here. Liked the show very much.

Jack Jungmeyer Jr. was in last evening with several other couples. He is still looking for a Kuniyoshi figure, but not such a large one. Among the photographs, he expressed interest in Siporin's 'Flashback to Carthage'.

Kuniyoshi must have done a lot of teaching around the country! We keep getting people in who say they studied with him at one time or another!

Since starting this letter, the Brugger people were in and the complete list is in their hands - if you want to inform the Dallas Museum.

We are having MUCH cooler weather!

Sincerely,

Virgie

**PAINTINGS OF THE YEAR
PEPSI-COLA'S ANNUAL ART COMPETITION**

Roland McKinney, Director

October 18, 1946

9 WEST 57th STREET
NEW YORK 19, N. Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I wish to take this opportunity to express my appreciation of your cooperation in assisting us to make this year's exhibition the success that it is.

The attached pages of quotes from the reviews of the exhibition have further encouraged us to redouble our efforts to establish an exhibition next year of even greater significance than the current one.

It is our intention to retain the benefits of our present program, which has enabled artists to realize the most substantial financial returns (\$25,750 in prizes and fellowships) of any art event in the country. This has been made possible through our system of operation and administration which brings these benefits to artists in all parts of the country.

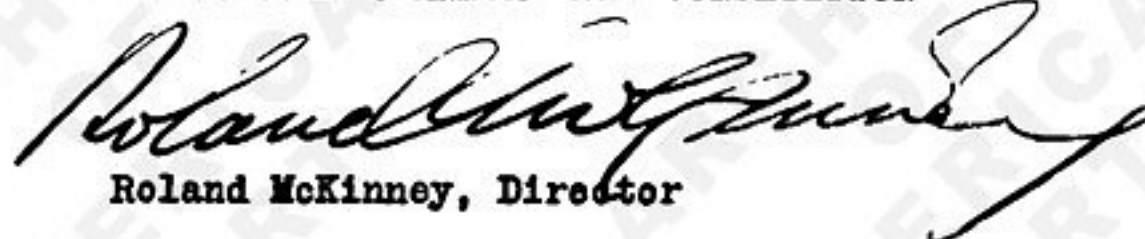
We will also continue to give the artist the further advantage of reducing the expenses usually incurred in contributing to national competitions by again establishing regional jury centers convenient to him. Works accepted by the regional juries will be sent to New York at the Company's expense for final consideration by a National Jury of Selection.

These advantages to the artist plus the Company's policy of purchasing a certain number of canvases for the exhibition each year as well as the fellowships in painting awarded annually to talented and deserving artists, establish our annual competition as one of the country's leading art events.

Looking forward to your continued support and cooperation in our plans for next year's competition and exhibition and again my thanks for your generous assistance, I am

Sincerely yours,

PEPSI-COLA'S ANNUAL ART COMPETITION


Roland McKinney, Director

RMok/ga

October 19, 1946

Mr. Jack Perlmutter
2904 Naylor Road S. E.
Washington, D. C.

Dear Mr. Perlmutter:

I hope you'll forgive me for the error I made, but when you were here on Friday, our Mr. Alan had not made a report of the paintings he sold during a recent Hollywood trip. The Jacob Lawrence you selected was among the group sold from photographs and therefore will not be available for you.

I do hope you and Mr. Aden will understand and that you will come to some agreement about "Play Street".

Sincerely yours

October 21, 1946

Mr. Joseph T. Fraser, Jr., Secretary
The Pennsylvania Academy of The Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

Will you be kind enough to have the Mitchell
Siporin drawing "Bivouac" marked sold on your
records. Thank you.

Sincerely yours

Secretary to the Director

W. B. Clark

12416 Ventura Boulevard,
Studio City, California

October 21, 1946

Mr. Charles Alan,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Dear Charles:

Received your October 16th letter. I was disappointed in the Lillier article, but it is something to make these people unbend to Eastern artists, and we have a long uphill road to climb in this respect. Even the critics are distinctly regional in their inclinations. But I would say for everyone who quarrels with us for showing East rn art, there are several who thank and praise us for the opportunity to see these artists, and that makes it all worthwhile.

An ad in the Art Digest sounds fine, and incidently, we should like to get a subscription to this - if convenient ask them to send us a blank.

Romany Marie will be pick-d up for shipment in a few days. The Brugger people are really the ticket and take a great load off my mind.

Irony of fate - the day after the Dallas stuff was shipped a couple came in to pick up some antique tables they had ordered and were prepared to buy the Landscape with Brick Building!

I was shocked to find us closing one show on the 2nd and opening the next on the 3rd! Somehow, we had thought of the tenth, but on the other hand, it would be a disgrace not to have a show during - what is it? - National Art week? So we are game, but in case he does not know it, will you give my Dad a ring and tell him in case he decides to come out as there isn't much time! We would appreciate it.

There is much praise for the large Amiroshi, but they all say the same thing - it is too big! We may have to send it back with the ones you need. Let you know later.

All for now.

Cordially,

W. B. Clark

P.S. Aren't you glad you are not depending on him now?

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WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

FLORA WHITNEY MILLER, *President*

JULIANA FORCE, *Director*

HERMON MORE, *Curator*

LLOYD GOODRICH, *Associate Curator*

ALICE M. SHARKEY, *Executive Secretary*

Mrs. Juliana Force

accepts with pleasure the kind invitation

to attend an

Exhibition-Preview and Cocktail Party for

Karl Zerbe

at the Downtown Gallery

on Monday, October 21, 1946

YOUNG WOMEN'S CHRISTIAN ASSOCIATION

15 Seventh Street South

FARGO, NORTH DAKOTA

October 21, 1946

Mrs. Edit~~a~~ G. Halpert
The Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Dear Mrs. Halpert:

I am trying to get information as to where a colored reproduction may be purchased of William Harnett's "The Old Violin". Both Miss Ethelwyn Menning of the Frick Art Library and Mr. Frederick Sweet of the Art Institute of Chicago suggested I write to your Art Gallery. Do you have reproductions of this painting and if so, what price?

Thank you for any information you may be able to give me concerning this painting.

Very sincerely,

Florence Reed Owens

Mrs. Florence Reed Owens
Executive Director

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

October 22, 1946

Dear Edith:

I am sorry I could not have attended Zerbe's opening yesterday. I had to be back for a class this morning and didn't want to leave the Sheeler pictures lying around meanwhile. Everything has arrived safely except for the King Vidor. The Wright Ludington drawing came this morning, and we fetch the Marquand picture tomorrow. I understand you will bring the Goldsmith "Blue Ridge Mountains" picture which is not too large for you to carry, I believe. I shall leave a place for it. The rest of the show will be hung Thursday probably.

Until later,

Cordially,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York, New York

BHH:JP

CLASS OF SERVICE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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(26)

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IN13 NL PD SANDIEGO CALIF 21

MRS SAMUEL HALPERT, DOWN TOWN GALLERY

32 EAST 51 ST

946 OCT 22 AM 9 30

WILL BUY THAT MARINE AT SEVEN HUNDRED FIFTY IF ITS SIGNED.
WRITING ABOUT PURCHASE. SENDING DEPOSIT. SENT CHECK
ZORACH SCULPTURE THANKS FOR SPECIAL CONSIDERATION
REGINALD POLAND.

Mountain

275814

Fine Arts Gallery of San Diego

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 5, CALIFORNIA
WOODCREST 5141

Oct. 22

Dear Mrs Halpert:-

I wired you 2 mth ago that I would take the John Marin painting that had the frame designed (also, by Marin and at the price \$750. I enclose a check for \$250. as 1/3 payment and as deposit to insure such sale to me. Naturally this is with the understanding that the painting is an original by John Marin and so signed by him.

When I know all is O.K. about the transaction and that I am actually getting the painting I'll pay the balance \$500. as may be necessary & agreeable to us both together.

Again thanks so much for your special consideration of me, in this sale. I am so happy it is apparently coming to me. Hoping soon to hear from you and to conclude this purchase; With warm personal regards
Sincerely & cordially
Reginald Poland

October 22, 1946

Mr. E. G. Thomas
Gray & Rogers
12 South Twelfth Street
Philadelphia 7, Penna.

Dear Mr. Thomas:

In consideration of \$300.00, you are licensed to reproduce in color the painting, THE ANGEL by Karl Zerbe. It is understood that said reproductions will be used on pamphlets distributed by your client, Sharp and Dohme. License to reproduce this painting is granted for the above mentioned purpose only. It is specifically not granted for purposes of national advertising. It is understood that the painting, as reproduced, will not be cropped, nor will any changes in it be made. It is further understood that no copy, trade-marks, or other material will be superimposed on the painting as reproduced.

The original painting remains the property of the artist. It will be insured by you for its full value, \$900.00, against damage and/or loss from the time it leaves the Downtown Gallery until it is returned in the same condition.

Yours very truly,

THE DOWNTOWN GALLERY, Inc.

by Edith G. Halpert, Pres.

Agreed: Edmund G. Thomas

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA
ZONE 2

ALFRED G. B. STEEL, PRESIDENT
HENRY S. DRINKER, VICE PRESIDENT

HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

October 22, 1946

Mr. Lawrence Allen,
Downtown Galleries,
New York City

Dear Mr. Allen,

Mr. Fraser has handed me
your recent letter regarding the sale
of the drawing by Dipertin. I have
of course placed a "sold" sign on it
but it has occurred to me, as sales
agent and in the interest of the Academy
to ask if the purchaser might not
have seen the picture through our
Exhibition. Would

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA

ZONE 2

ALFRED G. B. STEEL, PRESIDENT
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HENRY C. GIBSON, TREASURER
JOSEPH T. FRASER, JR., SECRETARY

LOUISE BOWEN BALLINGER, CURATOR OF SCHOOLS

You kindly let me hear from you

Sincerely yours

(Miss) Martha E. Schick
Sales Manager

ART NEWS

136 EAST 57TH STREET, NEW YORK 22, N.Y.

Telephone PLaza 3-5067
Cable Address. Gagol, New York

Published by
THE ART FOUNDATION
A Non-Profit Membership Corporation

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Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

October 23, 1946

Dear Mrs. Halpert:

Since my conversation with you last month about your letter we have received news of change in the La Tausca Pearls Competition plans. We also note from the Art Digest that your open letter was effective in bringing about the new procedure. Under the circumstances, we assume that you do not wish us to publish your letter.

With many thanks for all your cooperation, I am

Sincerely yours,

Aline B. Louchheim

Aline B. Louchheim
Managing Editor

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

OHIO UNIVERSITY
COLLEGE OF FINE ARTS
ATHENS, OHIO

SCHOOL OF PAINTING AND ALLIED ARTS
SCHOOL OF DRAMATIC ART AND SPEECH
SCHOOL OF MUSIC

October 23, 1946

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

We are anxious to get an exhibition of both oils and water colors by contemporary artists.

Since it is to be for the education of art students, we would like to show various approaches and techniques in art, and the time which would be most convenient would be between April 15 and May 15. The only time when we could not use the exhibition would be March 1 to April 10. Could you give me some idea of the artist's work which you could send and the cost of such an exhibition. Our gallery will hold 20 to 25 pictures without crowding, and we have shown as few as 12.

Our budget is not large, but we are eager to do as much with it as possible, and I remember that once before you were most gracious about helping us.

Sincerely,

Edna M. Way.

Edna M. Way
Professor of Space Arts

ELW:w

October 24, 1946

Mr. Edward Kook
Century Lighting Co.
419 West 55 Street
New York 19

Dear Eddie:

Is anything developing with the lighting unit for our showroom? The present system is becoming more and more annoying. We do need the one you are making up for us as soon as possible. Please let me know.

One of the main reasons that we need the unit is that we have just received a new smallish Burlin that demands brilliant light. You may also be interested to know that Mrs. Halpert and I worked the last few evenings pricing the Doves. The top price is, until the retrospective show in January, fifteen hundred. Most of them run between five and eight hundred dollars. We are letting a few interested clients know because we would like to distribute a few paintings before the show. Why don't you and Hilda (Patey, too) come in and have a look. They are really good buys now. Only five paintings are priced fifteen hundred - five out of one hundred available paintings. And I assure you that Mr. Hirshhorn does not paint as well.

Sincerely yours,

Charles Alan

LOEW-LEWIN, INC.

October 24, 1946

INTERFILM STUDIOS
3655 BLUNTEN STREET
HOLLYWOOD 4, CALIFORNIA
HOLLYWOOD 464

9336 W. Washington Blvd.
Culver City, California

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert:

I am very happy to know that you were so impressed with the "Bel Ami" exhibition at Knoedlers. It was good of you to write and tell me so.

It is impossible to tell now when the paintings will be returned to the artists. It will surely not be for some time since the show is going to tour the United States, and since we hope to have showings in London and Paris also. I hope that this wide circulation will prove of some value to Guglielmi, whose work I admire so much.

I shall try very hard to see your exhibition at the Vanbark Studios, although it is a little difficult for me to find the time just now as I am working day and night in order to complete the editing and scoring of "Bel Ami".

My best regards.

Sincerely yours,

Albert Lewin

Miss Edith Gregor Halpert
THE DOWNTOWN GALLERY
New York City

October 25, 1946

Mrs. Aline B. Louchheim
Managing Editor
The Art News
136 East 57 Street
New York, N. Y.

Dear Mrs. Louchheim:

Thank you for your letter.

I was under the impression that La Tausca Pearls Corporation had sent out a release announcing their change in plans. I think it would be an excellent idea to incorporate their statement or an excerpt, in your next issue as the whole idea is to establish a rental policy as a permanent procedure, certainly in relation to any of the industrial competitions. Whatever publicity is achieved will be most advantageous to all the artists.

Sincerely yours

BGHla

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October 25, 1946

Mr. Herman Baron, Director
A. C. A. Gallery
61 East 57 Street
New York 22, N. Y.

Dear Mr. Baron:

Forgive me for communicating with you regarding the document you sent me. Frankly, I have been waiting for the meeting originally planned for Friday afternoon in conjunction with the A.F.A. and the UNESCO, since the consideration of a permanent art group was on the panel. My feelings about the matter is that it should be much more inclusive than your program suggests. I understand that Hirsch is calling some sort of meeting which will include two artists from each gallery and would directly provide a cross section of all the artists. From my way of thinking, unless the organization is inclusive and has as its purpose, chiefly the economic problem solution, it will suffer the same consequences that several other organizations had experienced in the past. Why don't we let this matter ride for another week or two, until the proposed meeting takes place at the A.F.A? And, why don't you and I get together very soon to discuss the problem as we seem to have very similar ideas and sympathies.

Sincerely yours

EGHla

October 25, 1946

Dr. Emerick Friedman
Box 508
Norwich, Connecticut

Dear Dr. Friedman:

I did not answer your letter more promptly because I had hoped to obtain a catalogue of the Harnett exhibition which you requested. These are out of print but I have the promise of several booklets in the very near future and I shall send you one.

I would be interested in seeing the Still Life referred to in your letter. Have you a photograph of it or can you send the painting to us -- express collect -- for consideration? We could either arrange about the price or recommend another purchaser to you.

Sincerely yours

EGH1a

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 25, 1945

Dear Mrs. Halpert:

I am appending the list of individual costs of the frames which the Museum has made for your Davises and those loaned by Stuart Davis. I trust I am correct in understanding from our telephone conversation that the selling prices which I received this morning will cover the cost of framing plus the 10% discount you are allowing us for pictures sold through the Museum during the exhibition.

These are the prices for frames purchased individually. Should you care to purchase all the frames listed at the end of the exhibition we will deduct 20% from the remaining total.

The frames for your two personal loans have been priced separately on the list with a 20% deduction.

With all kind regards,

Very sincerely yours,



Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

lf

October 25, 1946

Mrs. Theodora Pleadwell
Poughquag,
New York

Dear Mrs. Pleadwell:

We have just received word to the effect that Marin will not return for several weeks. Thus I am willing to take a chance -- which I may say would be greatly to your advantage -- on setting a price on each of the pictures:

Maine Series, 1931	\$2000.00
Small Point and Vicinity	
Maine - 1928	2200.00

The latter is the darker painting.

May I suggest that you make a quick decision in connection with these pictures. In any event, may I hear from you as I have to return the watercolors to An American Place.

Sincerely yours

EGHla

630 Runnymede Road
Dayton, Ohio

October 25, 1946

My dear Edith :

I am sorry that we did not get in touch with you before leaving but we signed the lease on the apartment and were very busy measuring windows, and wall space for our pictures. We called Sunday on the chance that you might be in but got no answer.

We haven't been able to come to any decision about the pictures we looked at so I don't think you had better hold the Zerbe. We are shipping the Breinan to you and will talk about an exchange when we get there and also decide between a Marin, Zerbe, Sheeler.

Until November,

Sincerely,

Eloise Spaeth

Eloise Spaeth

Mrs. Edith Halpert
Downtown Gallery
43 E. 51st Street
New York, New York

October 25, 1946

Mr. Earl E. Harper, Director
School of Fine Arts
The State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

Yasuo Kuniyoshi has communicated with me almost daily regarding his painting "Abundant Treasures", which as you know, was damaged in transit from Iowa. The insurance adjuster was here quite some time ago -- as a matter of fact, on September 24th-- but we have had no word during the entire subsequent period of a month. Meanwhile, the painting is completely out of the running.

If the company agrees to our terms which offers them the alternative of paying for the picture and later placing it on the market on their own, or have the painting restored by David Rosen and pay the artist for the depreciation of 50%, we will then be in a position to make plans regarding the picture. We having nothing available for the Whitney Museum exhibition nor for Wichita Museum, etc. Were we certain that the insurance company was taking the picture over completely, we would advise both institutions that no painting was available for their show. On the other hand, if a settlement is made on the second alternative, we could speed up the restoration and have the painting for exhibition, if not for sale. Very few buyers would consider a restored contemporary picture. But, in any event Kuniyoshi would be represented in exhibitions, otherwise it represents a great loss to him from every point of view and I am writing to ascertain whether there is something you can do at your end to expedite settlement. It occurred to me that I could (in a friendly manner) send you a bill for \$3500 for the picture, and that you in turn would forward this bill to the insurance company in order to frighten them into immediate action. The whole insurance racket functions to bear down on the assured, until we drop the matter on a sheer ennui. We have no intentions of falling into this trap, particularly in relation to so important a picture which was needed for our own exhibition and for others.

I shall be most grateful for your prompt attention. Meanwhile, I am enclosing the bill which is not to be taken seriously by you, but may be used for the insurance company to get some action out of them.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F
October 25, 1946

Mrs. Florence Reed Owens, Executive Director
Young Women's Christian Association
15 Seventh Street South
Fargo, North Dakota

Dear Mrs. Owens:

We have two chromo-lithographs of the "Old Violin" by William Harnett. One is in perfect condition, priced at \$375; the other requiring repair, priced at \$185. While a good many of these were published originally, a very few have survived the generations of changing taste.

If you like we could send both of these to you on approval for further consideration.

Sincerely yours

EGHla

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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Ship Radiogram

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SB587 NL PD=LOSANGELES CALIF 27

CHARLES ALAN THE DOWNTOWN GALLERY=

1946 OCT 27 PM 8 19

32 EAST 51 ST NYK=

PAINTINGS AND DRAWINGS ARRIVED CATALOG AT PRINTER WAITING
PHOTOS PUBLICITY COPIES AND NEWSPAPER LISTS NO NEWS FROM YOU
SINCE 16TH=

VAN BARK STUDIOS.

16.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 28, 1946

Mr. Joseph Hirshhorn
30 Pine Street
New York, N. Y.

Dear Mr. Hirshhorn:

Now I learn from FORTUNE that that exhibition of their covers is going to tour New England. Starting in the Boston Museum it is going to Worcester, Hartford, Andover, Northhampton, etc. The paintings will not be returned until June.

If you would like to withdraw your Lawrence, I think it would be possible to do so. But it will be necessary to call them immediately as the paintings are leaving quite soon. Would you please let me know your decision?

Sincerely yours,

Charles Alan

October 28, 1946

Miss Martha K. Schick, Sales Manager
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Miss Schick:

In reply to your letter of October 22nd I wish to advise you that the Siporin drawing was sold several weeks before Mrs. Fraser selected it for your exhibition and I inadvertently neglected to mark our consignment to this effect.

Sincerely yours

Secretary to the Director

MUFFET FARM
POUGHQUAG
NEW YORK

Oct 28, 1946

Dear Mrs Halpert,

Thank you for your letter - I have been looking for it and hoping the RFD would not mislay it as often happens.

I am pretty excited about having that Marion. I'll see it goes to that Museum when I die if that'll make my body feel better.

As I told the gentleman when I phoned this a.m. either I will collect it or a friend of mine a Mrs Wyc Hoff will be in town on Friday and collect it.

Thank you for the trouble you took -

Very truly yours.
- Theo H. Theunissen

October 28, 1946

Mrs. Peter Van Bark
Vanbark Studios
12416 Ventura Boulevard
Studio City, California

Dear Virgie:

Your wire was received this morning. The reason that I have not written is that there was really nothing to say.

The Karfiol photographs were mailed first class quite some days ago. You should have received them by this time. There was a letter and a copy of the publicity release also enclosed. I believe all this was mailed on the 21st, certainly not later. I will mail the extra copies as soon as we receive them, this afternoon or tomorrow.

We took a large ad in the Art Digest, giving space to each gallery. For your share you owe us \$28.00 plus the cost of a cut of a Karfiol. We had so much space contracted for in the Art News that we are giving you some (gratis) to advertise the Karfiol show.

I will go over the group show consignment to check on which inexpensive things you have for the Christmas show. Then I will send drawings or watercolors to fill in so that you have an example by each artist. We shall send these things unframed by parcel post. It will only be necessary for you to glass them and hang them in brackets. Sell them unframed. This should make this shipment very inexpensive for you.

I hope that you will be able to ship the Davis, Breinin, Crawford, Pippin, my Shahn, and the Sheeler immediately after the show as we need these paintings just as soon as possible.

The gallery has been very active here during the last few weeks. A great many new people in and a number of very good sales. What about you? I am very interested in the rumor that the Midtown Galleries has appointed a Hollywood representative. Do let me know about this. Who, and where located? He will be serious competition for you unless you get the jump with clients.

October 30, 1946

Mr. Reginald Poland, Director
The Fine Arts Gallery
2030 Sunset Boulevard
San Diego 3, California

Dear Mr. Poland:

Thank you for your check. The Marin painting was shipped to you several days ago. The balance of the payments may be made at your own convenience as we do not have to turn over the money to Marin until 1947. We have sold a large portion of his consigned paintings and he will be well taken care of for the next year or two.

I am very happy that you selected what to me was one of the most interesting of the Marin paintings, giving in full the essence of what he represents in art. I am sure that you will enjoy it. Incidentally, we left all of the original inscriptions made by Alfred Steiglitz as we felt that it has some historical value. Thus, the backing has not been changed and I would suggest that you leave it in its present condition.

It was a great pleasure to see you and I look forward to your next visit.

Sincerely yours

EGH1a

October 30, 1946

Miss Beatrice Winsor, Director
The Newark Museum
Newark, New Jersey

Dear Miss Winsor:

I am so grateful to you for letting us have the Zerbe painting for our exhibition. As we suspected, it is the best liked picture in the show. I do hope that you will find time to come in to see the entire group of Zerbe's on view. I want to thank you for your generosity.

One of our clients has two paintings which he wants to present to an institution. These two paintings are; "City Landscape" by Louis Schanker and "Adoration of the Wise Men" by Romare Bearden. Both are oils and dated 1945. I wondered whether you would be interested in having these presented to the museum. They may be seen at your convenience at the gallery, as we are holding them for the purpose.

Sincerely yours

EGHla

October 30, 1946

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 21st Street N. W.
Washington, D. C.

Dear Mr. Phillips:

Several days ago we sent you the Pippin and Lawrence lists. Would you like to have photographs of any of these pictures for publicity? A number of the Pippin's and Lawrence's have been photographed and we can order additional prints for you if you so desire. Enclosed you will find biographical notes on the two artists.

The early American pictures were shipped to you today, together with the John Marin. An on approval slip for the former and a sales slip for the latter are enclosed.

I was hoping to see you again to discuss the possibilities of borrowing from you, some of the Dove paintings in your collection for a retrospective exhibition to be held during the month of January. I am seeing Dove on Sunday to discuss details and would like to know if possible, before then whether you would agree to make some loans. In any event if you do, I shall call on you in Washington at your convenience to make the actual selection sufficiently in advance of the show so that we can plan the other inclusions accordingly. We are eager to establish Dove with a much larger public than he has enjoyed in the past, and with your assistance I am sure that can be done with the one exhibition well publicized, etc.

Sincerely yours

EGHla

OCTOBER 30 1946

October 30, 1946

Mrs. Theo. H. Pleadwell
Muffet Farm
Poughquag, New York

Dear Mrs. Pleadwell:

Thank you for your letter and your check.

I am very pleased with your reaction to the Marin. Now that I have had an opportunity to study it, I realize every more fully how outstanding an example "Small Point & Vicinity, Maine" is. It should give you much pleasure.

May I suggest that we ship the picture to you rather than have your friend pick it up. The sales tax which we must charge for New York deliveries would be \$44, whereas the express (we pay for the packing) cannot amount to more than two or three dollars. It will be very carefully packed and insured.

Since I undertook this sale entirely by myself, I am glad that you made the statement you did regarding the final disposition of the painting. Marin will be pleased that it will not only have a good home now, but will be assured of permanency. Do come in when you are in town again.

Sincerely yours

EGHla

Box 426 Mills College
Oakland 13, Calif.
October 30, 1946

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

After so much correspondence with you concerning the photographing of some paintings in your gallery, I am very sorry that it was impossible for me to arrange the prospecting to this week.

Dr. Donald Smith is planning a trip to New York this Christmas and is looking forward to talking with you and doing some photography.

Sincerely yours,
Doranne Bullitt Smith



REGINALD POLAND
DIRECTOR

CITY OF SAN DIEGO

SAN DIEGO, CALIFORNIA

ZONE 3

THE FINE ARTS GALLERY
2030 SUNSET BOULEVARD
SAN DIEGO 3, CALIFORNIA
WOODCREST 5141

October 31, 1946

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The pictures you recently lent us have been shown in the Art Center at La Jolla, following their being on our own walls. The Laguna Beach Museum, which is about 72 miles north of us, would like this show of small American paintings which I brought out here, but cannot take them until December. Would you be willing to lend the following for the December show at the Laguna Beach Museum:

Raymond Breinin	-	"The Curtain"
Karl Zerbe	-	"Still Life with Skull"
Chas. Sheeler	-	"Steam Turbine"

Thanks again for your fine cooperation. We are delighted to have been able to borrow from you. La Jolla has enjoyed the exhibition, as have we.

With kind personal regards,

Sincerely and cordially,

Reginald Poland

Director.

*It was so good to hear from you again in N.Y.
Thanks for your very kind letter & arrangement about
the Marin. You are most considerate. I like the
painting especially. R.P.*

Sharp & Dohme

INCORPORATED

Pharmaceuticals · Biologicals · Philadelphia 1, Pa.

October 31, 1946

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Attached is a copy of the agreement between Gray & Rogers, yourself, and Sharp & Dohme regarding the use of the painting THE ANGEL by Karl Zerbe. The copy enclosed is for your files. The original is to be returned to Gray & Rogers.

Very truly yours,

SHARP & DOHME, INC.

Paul B. Robinson
Advertising Manager

Paul B. Robinson
dm
Enc